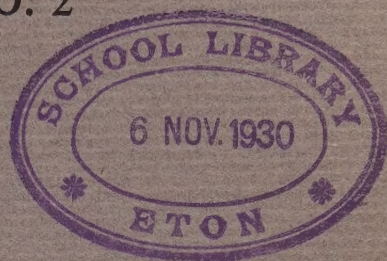


THE BRITISH MUSEUM  
QUARTERLY — VOL. V. NO. 2



LONDON

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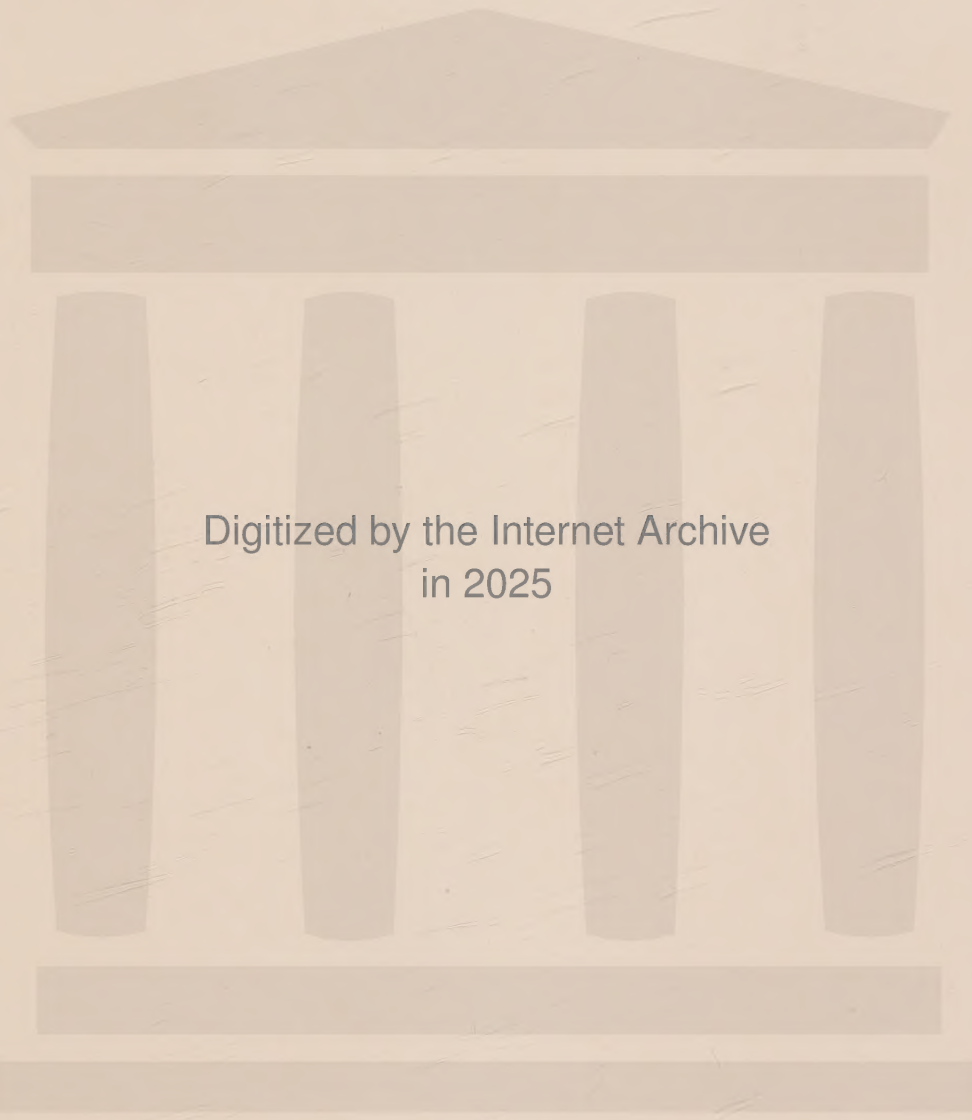






BRITISH MUSEUM QUARTERLY  
VOLUME V. NUMBER 2. SEPTEMBER, 1930





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XIX. THE GOAT CHAINED IN A THICKET, FROM UR



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#### ERRATA

Vol. iv, p. 101, l. 3; for *left* read *right*.  
p. 102, l. 1; for *right* read *left*.

Vol. v, p. 23; the name of the donor of the drawings by Sir F. Dicksee  
should have been given as Miss Mary Dicksee.



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### 31. THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS.

ON the 29th July 1929, the Book of Hours written and illuminated in England about 1415 for John, Duke of Bedford, was knocked down at auction to a bid of £33,000 made on behalf of the British Museum with money advanced by Mr. John Pierpont Morgan; and a period of twelve months began to run during which the Trustees had grace to raise not only this sum, but also the £31,500 for which the Luttrell Psalter had been bought direct for the Museum with money similarly advanced—a total (including commission) of £64,850. On the 29th July 1930, the Trustees were able to announce that this sum had been raised, and that the two manuscripts had been secured for the nation. To this satisfactory result several factors co-operated: the economical foresight of the Trustees, which had led them to accumulate a substantial reserve to meet such emergencies; the grant of £7,500 by the Government towards the purchase of the Luttrell Psalter; the self-denying liberality of hundreds of sympathizers throughout the country, not the least enthusiastic or the least self-sacrificing being those who could only afford relatively small sums; and finally and decisively the large-minded co-operation and support of the National Art-Collections Fund, which not only contributed £7,500 at the start for the Luttrell Psalter and promised £2,000 for the Bedford Hours, but at the last moment clinched the matter with a further grant of over £8,600. Truly the subscribers who have flocked to join the Fund of recent years, and so have given its Council means to act thus largely and effectively, have been benefactors of the nation—and of themselves.

To these causes of success must be added two acts of public spirit which were pre-determining conditions. First, the action of Mrs. Alfred Noyes, who, when the two MSS. had been sent up for public auction by the previous owner (or supposed owner), withdrew the Luttrell Psalter from the sale and offered it to the Museum at an agreed price. Secondly, the unequalled generosity of Mr. Pierpont Morgan, who 'forbore his own advantage' and gave the Museum and the nation ample opportunity to secure these national treasures.

The nature of Mr. Morgan's offer has been stated in a previous number of the *QUARTERLY*; here it has only to be added that the promptest and most generous congratulations on the completion of the purchase were received from Mr. Morgan himself and his Librarian, Miss Belle Greene.

The two manuscripts were described (with photographs) in vol. iv, no. 3, of the *QUARTERLY*. A reproduction of all the miniatures of the Luttrell Psalter is being prepared for a volume which it is hoped to produce in the course of next year. It may be hoped also that the Trustees will be able to publish at least the 'portrait gallery' of the Bedford book, which would be of great value for purposes of comparison and as evidence of the national physiognomy of the early fifteenth century.

A full list of subscriptions is being circulated to all contributors, with the cordial thanks of the Trustees.

### 32. THE CHESTER-BEATTY EGYPTIAN PAPYRI.

**A** MOST munificent gift has been presented to the Museum and a great addition made to the national treasures of ancient literature in the Chester-Beatty Egyptian Papyri: eight ancient papyri, written in hieratic in the period of the XIXth and XXth Dynasties (c. 1250-1100 B.C.) and of the greatest literary and scientific importance, presented by Mr. and Mrs. A. Chester-Beatty.

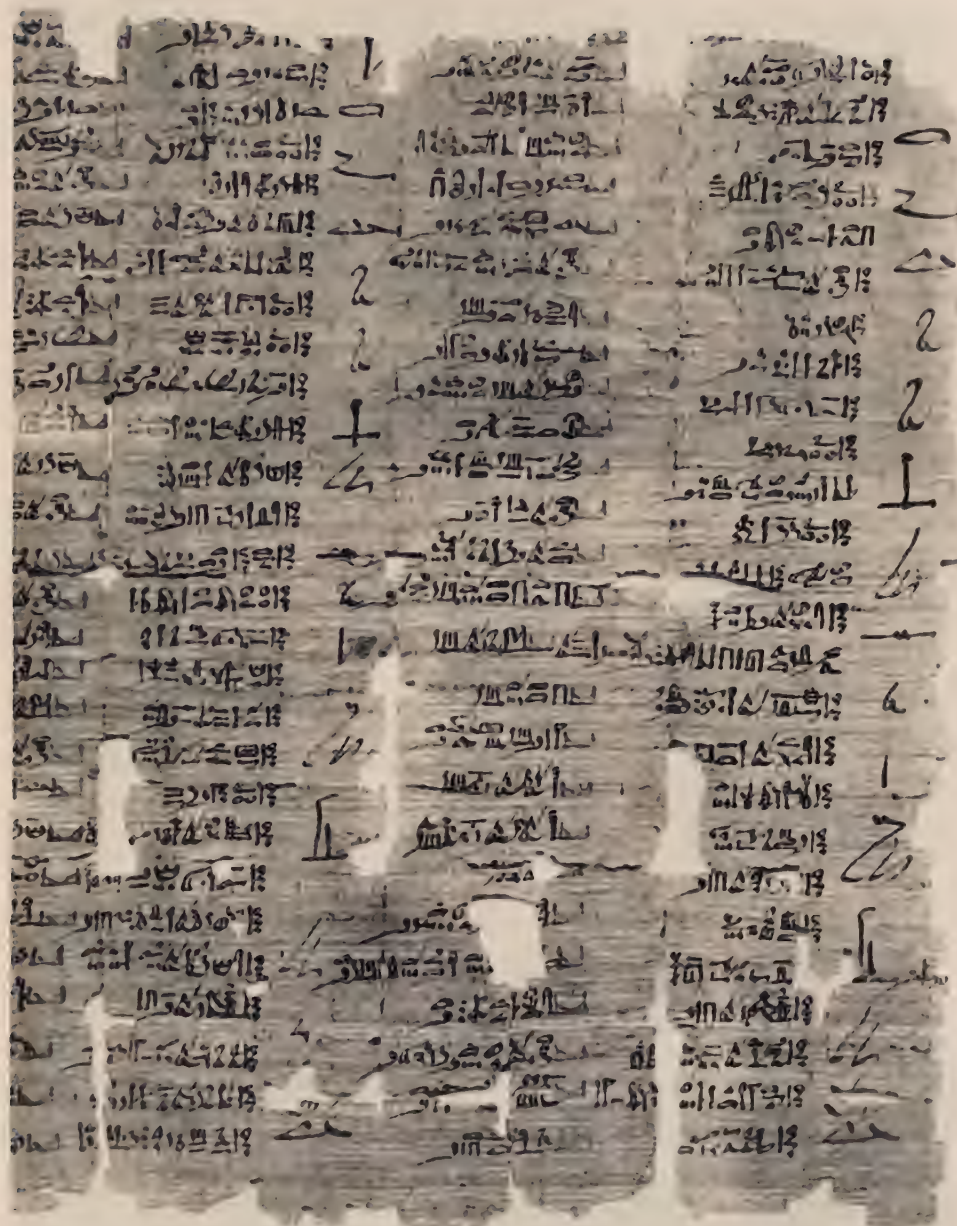
These papyri came from Thebes. Many pages of them have been destroyed, and have been reconstructed from small fragments by Dr. Alan Gardiner, Dr. Ibscher (of Berlin), and Mr. R. O. Faulkner jointly.

*Papyrus Chester-Beatty I* is retained by Mr. Chester-Beatty in his own collection of MSS.

*Pap. Chester-Beatty II* contains a tale recounting *the Blinding of Truth by Falsehood* and the vengeance taken upon the latter by the son of the former. This is the earliest occurrence in the world's literature of a tale introducing allegorical personages: talking animals or trees are known long before, but not abstract ideas personified. The story is an analogue to that of Osiris and Set.

*Pap. Chester-Beatty III* is a very freely-written MS. of large





XX. AN EGYPTIAN DREAM-BOOK  
(CHESTER-BEATTY PAP. III)



format, inscribed on both sides. The *recto* contains the only *Dream Book* as yet recovered from Ancient Egypt. Considerably more than a hundred dreams are enumerated, and it is stated whether the dream is good or bad and what its results will be (Plate XX).

*Pap. Chester-Beatty IV* contains laudatory *Hymns to Amen and Ra'* and the usual praise of the scribes' profession, including a list of great writers.

*Pap. Chester-Beatty V. Model Letters and Magical Spells.*

*Pap. Chester-Beatty VI. Medical treatise on Diseases of the Rectum.*

*Pap. Chester-Beatty VII. Magical Papyrus.*

*Pap. Chester-Beatty VIII. Medical Papyrus.*

*Pap. Chester-Beatty IX. Ritual of the Cult of Amenhotep I*, used in his mortuary temple at Thebes: composed in the reign of Rameses II.

Of these papyri Nos. II, III, IV, VI, and VII are given by Mrs. Chester-Beatty, Nos. V and VIII by Mr. Chester-Beatty, No. IX jointly.

The British Museum collection of papyri, already one of the finest in the world, will be advanced considerably in status by this addition to its treasures. The medical papyri are certain to be of the highest interest to physicians; the Tale of the Blinding of Truth is of the greatest literary importance; while the Laudatory Hymns, the Dream-Book, and the Ritual of a Royal Cult will be of considerable interest to students of magic and religion.

The editing of these papyri for the Museum has been undertaken by Dr. Gardiner. H. R. H.

### 33. OLD KINGDOM FAIENCE AND OTHER OBJECTS: ROBERT MOND GIFT.

**D**R. ROBERT MOND has given a valuable set of objects of the Old Egyptian Kingdom in faience, a rare material for objects of that period. The ware is coarsely made with a thick and unequal deep blue and black glaze of Middle Kingdom type. It seems most probable that these objects are of the VIth Dynasty or later (First Intermediate period), when this kind of coarse, gritty



glaze began to be used. They came from a grave at Awlad Yahya, near Abydos; and comprise (1) a statuette of a man seated on a stool; he wears a kilt and a wig. The statuette is  $7\frac{1}{2}$  inches (18.3 cm.) high; (2) a head-rest of the usual type, 6 inches (15.2 cm.) high; (3) a large number of hieroglyphics for inlay, presumably from the stone door-jamb of the tomb in which the statuette and head-rest were found. They average 3 inches (7.7 cm.) high.

These very rare objects have been secured by Dr. Mond for the nation, not on account of their artistic beauty, which is to seek, but for their general archaeological interest, and especially their technical importance in the history of art. The seated figure mentioned above is a waymark in the history of glazed ware. It is, so far as we can see now, one of the earliest larger objects of faience. It is within an ace of being overfired and fused, and looks experimental. Its style of art is distinctly provincial, as well as crude; and reminds us of the rude sculptured reliefs of the IXth-XIth Dynasty, from which it was presumably not so very far removed in time.

Among other objects also given by Dr. Mond are a stone portrait-head of a shaven-poll'd man, of the XIIIth Dynasty, found at Byblos ( $4\frac{1}{2}$  inches (11.4 cm.) high); a fine glazed steatite cylinder-seal with the names of kings of the XIIth Dynasty,  $1\frac{1}{8}$  inches (4.3 cm.) long; and a characteristic funerary stele in limestone of the Roman period on which we see a lady in a long dress reclining on a Roman cushioned couch beneath a portico consisting of Egyptian lotus-flower columns supporting a classical pediment; in the background on a half-door of Egyptian style is a jackal figure of Anubis, looking like a pet dog. It is a typical example of the confusion of Romano-Egyptian art. There is no inscription. Height  $12\frac{1}{4}$  inches (31.1 cm.).

H. R. H.

#### 34. OTHER DONATIONS TO THE EGYPTIAN AND ASSYRIAN DEPARTMENT.

MR. H. C. HOSKIER has presented a very rare little gold amulet figure of the god Amon, ram-headed, shooting with his bow. The god, who wears the *atef* head-dress, is kneeling

on his left knee and draws the bow with his right hand. The amulet is of the Roman period. It is  $\frac{3}{4}$  inch (2.2 cm.) tall.

Among other donations to the Department of Egyptian and Assyrian Antiquities may be recorded three quaint faience objects of the late period, given by Neville Langton, Esq., viz. a grotesque Negro's head, a Gryphon's head, and a figure of an Ape eating a cake: in front are three baby Apes. These faience *genre* subjects (if they can be so described) of the Egyptian potter are always interesting. The Ape figure is the tallest of the three, measuring  $3\frac{1}{4}$  inches (8.2 cm.) high.

Professor P. E. Newberry has given a cast of the colossal head (2 feet  $3\frac{1}{4}$  inches (70.5 cm.) high) of King Userkef, of the Vth Dynasty of Egypt (c. 2600 B.C.), in the Cairo Museum. The original is one of the finest-known sculptured portraits of the Old Kingdom, itself the best period of Egyptian portraiture, which was the finest portrait-art of the Ancient World. It was found at Sakkārah.

Mr. N. de Garis Davies has presented a collection of 254 Egyptian pottery funerary cones and related objects stamped with the names and titles of the persons to whom they belonged, which provide a valuable list of the chief personages at Thebes during the XVIIIth, XIXth, and XXVIth Dynasties.

Mrs. Gowan has given a group of antiquities in stone and bronze from Southern Arabia, probably of the later Roman period, including objects with Himyaritic inscriptions, rudely-carved figures, part of an alabaster frieze of horses' heads, and bronze objects of various kinds.

H. R. H.

### 35. THE MAXWELL BEQUEST OF EGYPTIAN ANTIQUITIES.

IN accordance with the provisions of the will of the late Lady Maxwell, widow of the late General Sir John Maxwell, a number of Egyptian objects have been bequeathed to the Museum, including a gold cat-amulet; a silver figure of Ra' (XXVIth Dynasty); a crystal figure of Thoueris with silver head-dress; an ibis of yellow carnelian and cat of diorite (all small); a small copper or bronze figure of a squatting man (Middle Kingdom),  $\frac{3}{16}$  in. (2 cm.) high; several fine

objects of faience of the XVIIIth Dynasty; a green faience Syrian sphinx of the Amarna period,  $1\frac{3}{8}$  inches (3 cm.) high; a faience kohl-pot in the form of a papyrus-bud column (XXth Dynasty),  $3\frac{1}{4}$  inches (8.3 cm.) high; the lid of an unguent box in a fine pale blue glaze, representing a papyrus-flower (XXXth Dynasty),  $3\frac{1}{4}$  inches (8.3 cm.) across; scarabs and amulet of jasper; a scarab of Thutmosis III with design of the king being carried in the *sedia gestatoria*; stone bead with the names of Thutmosis III and Hatshepsut; steatite inkstand inscribed for Upuautemhetep son of Uzahar (Persian period); red ware vase and stand (Old Kingdom); and several fine examples of Graeco-Egyptian glass, of which the tallest vase is 7 inches (17.8 cm.) high (Plate XXI). H. R. H.

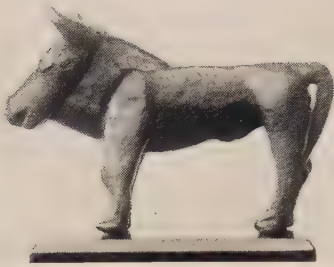
### 36. RECENT EGYPTIAN AND ASSYRIAN ACQUISITIONS.

AMONG objects recently acquired by purchase may be mentioned: (1) A painted sandstone kneeling statue of Sennefer, chancellor and controller of the treasury, holding with his hands turned palm outwards a scroll on which begins a hymn to the god Amon, continued on his kilt below. XVIIIth Dynasty, *c.* 1500 B.C.; height  $19\frac{1}{4}$  inches (48.9 cm.). (2) An inscribed XIth Dynasty fragment from Dair al-bahri; from a shrine of a priestess of the temple of Menkhetep III, of limestone painted to look like red wood. (3) A red ware funerary libation-vase, inscribed in the most ancient form of hieratic 'Hail Osiris Ukhhotep, deceased, son of Senib', which no doubt was the actual vase used at the funeral of Ukhhotep by the *kher-heb* priest. From Meir: VIth-XIth Dynasty, *c.* 2400 B.C.; height  $11\frac{1}{4}$  inches (28.6 cm.) (Plate XXII *a*). (4) Stele of Enrekhtef and Nebhetep, of crude style (XIth Dynasty). (5) A blue glaze Hippopotamus. XIIth Dynasty;  $2\frac{1}{2}$  inches (6.3 cm.) long. (6) Two tall funerary wine-jars, of painted pottery, inscribed 'Delta-Wine of the Osiris Nadjmet'. XIXth Dynasty, *c.* 1250 B.C.; height  $29\frac{1}{2}$  inches (75 cm.) (Plate XXII *b, c*). These are outstanding objects of their kind. They were formerly in the Macgregor Collection and were exhibited at the Burlington House Exhibition of Egyptian Art in 1921. (7) A number of objects of Romano-





XXII. FUNERARY VASES FROM EGYPT



1



2



3



4



5

XXIII. FIVE BRONZE STATUETTES

Egyptian faience, including a fantastic ram's head of green glaze and a ram of unusual grey and purple glaze; and (8) a small unfinished stele of Nakhthorehbe, the last native king.

From 'Iraq a large Assyrian cuneiform tablet has been secured, containing a number of specifications and directions concerning the worship in the temple of the god Ashur. These include reference to certain vessels containing provisions for the god's meals, a list of dates on which particular observances were celebrated, and directions for ceremonies in which the king and priests took part, with a catalogue of the contemplar deities. It was found at Qala'at Sherqat (Ashur), and is of the seventh century B.C. H. R. H.

### 37. FIVE BRONZE STATUETTES.

THE Department of Greek and Roman Antiquities has acquired five small bronze statuettes (Plate XXIII). Nos. 1-3 were formerly in the possession of Admiral Thomas Spratt, the Mediterranean hydrographer, and were probably obtained by him in Crete. The first is Minoan, a bull with peculiarly heavy neck and head, bowed forelegs, and small protruding tongue. Other details are carefully indicated, even to the hooves, but the modelling is clumsy and strongly plastic. The neck looks as if it had been welded to the shoulders, but its overlapping edge is really due to very accurate casting from a clay model. The style of the figure and the position of the tongue are precisely the same as in a large painted terra-cotta bull from Phaistos (*Mon. Ant.* xii, p. 127 = Bossert, *Alt-Kreta*, 116), the date of which is L.M. III *b* (c. 1200 B.C.). Height 4.5 cm.

The next two are more primitive in appearance but later in date, belonging to the Archaic Greek period. The square shoulders and the belt of the man (no. 2, ht. 8 cm.) may be Minoan features, but the nudity and the stance are not Minoan. He holds a club on his shoulder and has a cap-like ring on his head, probably meant for hair. His date must be about 800 B.C. The sphinx (no. 3, ht. 4.8 cm.) probably belongs to the same time, though the type is unusual so early in Hellenic art. The creature seems to be female, in spite of the beard-like point of the chin, which is cut sharp in the Geometric



manner. She wears a plain necklace and has no wings, but a pair of spiral coils in relief on each shoulder.

Nos. 4 and 5 were bought at Sotheby's Sale, 21 May 1930 (lot 373). Both are Roman versions of Hellenistic types. Eros on a rock, fishing, is Alexandrian (ht. 9.2 cm.). His cap is impressed with vertical rows of small dots. The other is a slave-boy (ht. 10.5 cm.), who carried something detachable on his head; the remaining cap is part of the figure, and evidently represents the porter's head-pad.

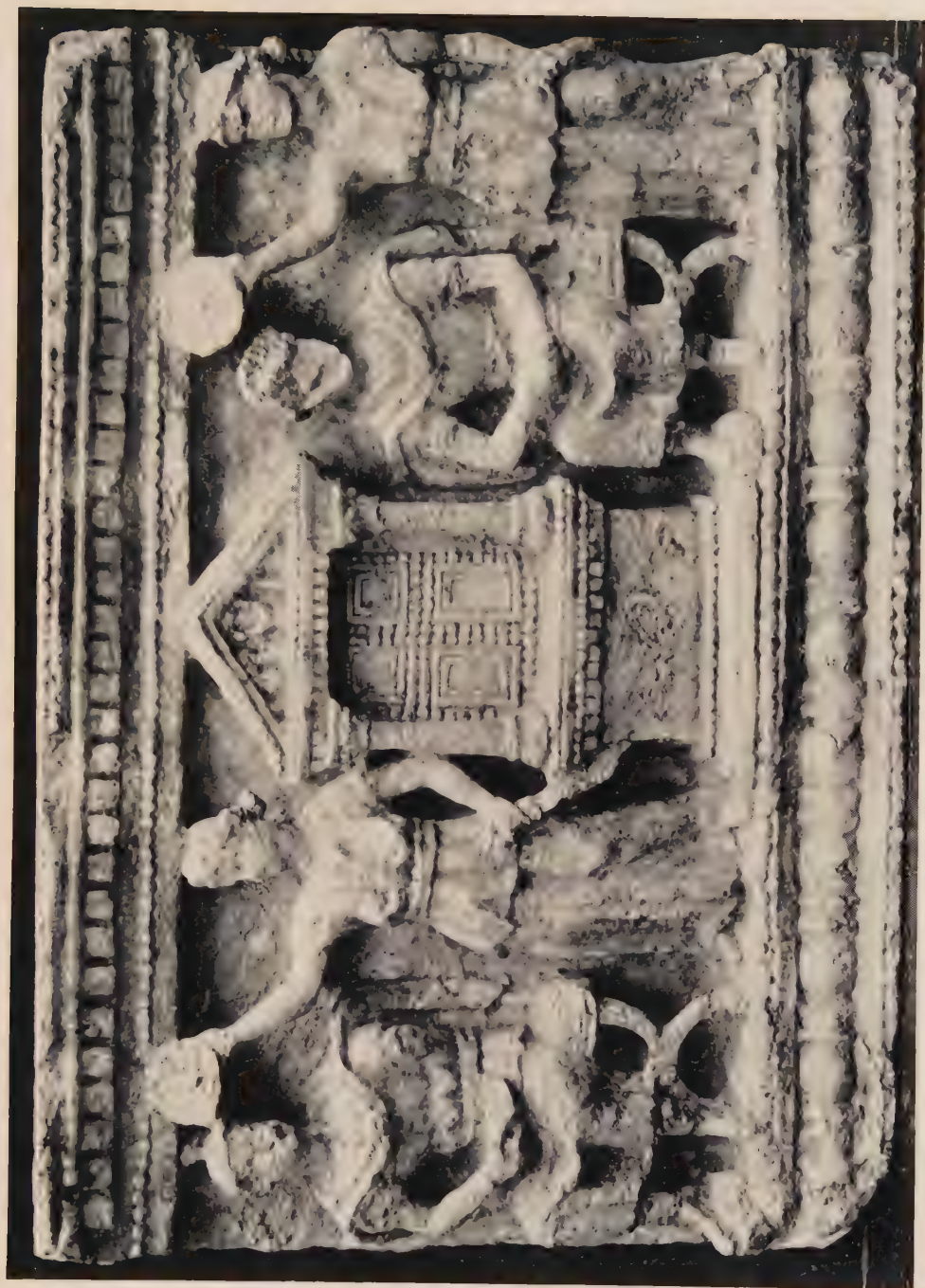
E. J. F.

### 38. A VOLTERRA URN.

THE curious scene illustrated on Plate XXIV is a favourite topic with the late Etruscan sculptors of Volterra, but its precise signification has not been decided. In the centre is a shrine, richly adorned with carving and panelling; on right and left a young man is seated, his hands bound by thongs; and a woman or priestess stands by each man, holding a sword and pouring a libation upon his head. The subject is undoubtedly taken from some unknown Greek legend or tragedy, in which the two men figure as victims, but its identification escapes us; it probably does not represent Orestes and Pylades among the Tauri, a scene which has been identified in another group of Volterra urns.

The urn on the front of which the relief is found has recently been acquired for the Department of Greek and Roman Antiquities. It is of alabaster and measures 16 by 22 inches. It has been in this country for many years, in the Forman Collection, and with a number of similar pieces was overlooked at the dispersal of the remainder of the collection in 1899. There is no record of its finding-place, but style, material, and subject point clearly to Volterra, in northern Etruria, where in the second century before our era an immense number of similar urns were carved. The relief is of fully-developed style, with rich architectural ornament and undercut limbs; on the other hand it is still Hellenic in feeling and subject, whereas in the latest phase of Volterra subjects of native interest are preferred and the style becomes more definitely Italic. Its date is then likely to fall in the decades immediately following 150 B.C.

F. N. P.



XXIV. A VOLTERRA URN



## XXV. GREEK AND ENGLISH COINS

1. Signed tetradrachma of Apta.      2-5. Seleucid Bronze.  
6-10. English Silver Coins from the Wheeler Collection.



### 39. A SIGNED STATER OF APTERA.

THE signatures of engravers, comparatively numerous on coins of Sicily and Magna Graecia in the best period, are rare elsewhere. In Crete, two have long been known, Neuantos at Cydonia, and Pythodoros at Aptera and Polyrhenium. The two artists, who worked in the second quarter of the fourth century, resemble each other strongly in style. Of Neuantos the Museum has a brilliant specimen; of the work of Pythodoros at Aptera, however, it has hitherto been perforce content with two indifferent examples. That illustrated in Plate XXV, 1, acquired by an unusual piece of good fortune for a nominal price at a recent public auction, comes to supply the want. It is probably the best of the few examples known, and, save for slight traces of over-cleaning, is in remarkably fine condition. On the obverse is a florid head of a nymph; in front of her face, in minute letters, the artist's signature *Pythodorou*, and, following on around the coin, the name of the mint, *Aptaraiōn*. (This seems to be the only specimen of the coin on which the artist's name is legible in full.) On the reverse is a warrior-hero, described as *Ptolioikos*, and doubtless meant for Pteras, the legendary founder of the city. Clad in helmet and cuirass, and carrying shield and spear, he stands in adoration before a tree—one of the many illustrations provided by Cretan coins of the survival of that tree-worship which seems to have had its roots in Minoan religion. The tree appears to be a fir.

G. F. H.

### 40. BRONZE COINS OF THE KINGS OF SYRIA.

THE rich series of Athenian coins from the cabinet of the Rev. Edgar Rogers, which that collector presented to the Museum, has recently been mentioned in these pages (*QUARTERLY*, iv, p. 34). From the same collection, but this time by purchase, the Museum has now acquired a selection of 365 bronze Seleucid coins, covering the reigns from the beginning of the dynasty until and including Antiochus III. This is a first selection, which it is hoped in the near future to supplement by series representing the later kings. The classification of the issues of these rulers depends largely on the examination of long sequences differing in their monograms and

adjuncts, rather than in their main types. The amount of new material afforded by this purchase may be gauged by the fact that it adds 129 coins of Seleucus I to 73 already in the Museum, 137 of the first two Antiochi to 96, and in like proportion for the later reigns. The new material, thanks to intensive selection by the former owner, is also in exceptionally fine condition. Finally, it includes many rarities, such as those illustrated in Plate XXV: for Seleucus I, no. 2, the sentimental facing head of Apollo (*rev.* bull's head); no. 3, the seated Apollo (*rev.* horned elephant's head). For Antiochus I, no. 4, the facing head of Athena (*rev.* Apollo seated, with lyre and tripod). The bronze coins of the Seleucidae are usually small, but the fine medallion-like piece of Seleucus II with the mounted lancer on the reverse (no. 5) is noticeable both for size and good style.

G. F. H.

#### 41. ENGLISH COINS FROM THE WHEELER COLLECTION.

**I**N March of this year the fine collection of English coins which had been put together by Mr. Wheeler was sold by auction; it was known to contain specimens in exceptional condition and many famous rarities. The British Museum was able to secure thirteen valuable coins, which include two unique historical pieces, the Tournay half-groat of Henry VIII and the Norwich half-groat of Edward IV. The capture of Tournay in 1513 was the occasion of a small issue of coins by Henry VIII bearing the name of the captured town. Until ten years ago it was believed that the Tournay coinage consisted of groats only, of which two varieties (with and without portrait) were known. In 1919 a half-groat appeared in the sale room and was purchased by Mr. Wheeler; it has now been acquired by the British Museum. The obverse, like the English silver coins of the first issue of Henry VIII, bears the portrait of his father which was designed by Alexander of Bruchsal; on both sides a crowned T, the cipher of Tournai, forms the initial of the legend (no. 10).

In 1465 the new coinage of Edward IV, which is famous for the introduction of the gold Ryal and Angel, necessitated a large im-







XXVI. FRANKISH JEWELLERY FROM THE MARNE

(Scale about  $\frac{2}{3}$  linear.)

mediate output, and provincial mints were opened at York, Canterbury, Bristol, Coventry, and Norwich. Norwich remained in operation for three months only, from July to September 1465, but coins in both metals were struck there. The Norwich half-groat is unique; it was purchased by Mr. Wheeler at the Walters sale in 1913. It is unusually fine for a coin of this denomination (no. 9).

A half-groat and a penny of the heavy coinage of Edward IV are extremely rare coins (nos. 7, 8). The weight of the silver coins was reduced in 1464 from 15 to 12 grains to the penny; in style and in details, such as the fleur-de-lis on the king's breast and the pellets beside the crown, these coins of Edward's first issue reproduce features of the last coinage of Henry VI.

A half-groat of a very late issue of Richard II (no. 6) is the only specimen known which bears the peculiar style of lettering and portraiture which are associated with the reign of Henry IV. A Durham penny of Henry IV and a Berwick halfpenny of Edward III with one bear's head on the reverse are among other rarities purchased at the same sale.

G. C. B.

#### 42. FRANKISH JEWELLERY FROM THE MARNE.

**T**HOUGH the garnet cell-work illustrated on Plate XXVI is all said to come from the Marais de Saint Gond (about 16 miles south of Épernay), there is nothing to show that all the pieces were found together or were exactly contemporary, and there is internal evidence of different dates. The neighbourhood is famous for its Early Iron Age sites (represented in the Morel Collection), but the present series dates from the sixth century A.D. and includes some exceptional forms. The knife (no. 1) has a blade of scramasax type with thick back and a groove on both faces: it is not mounted in the central line of the guard and handle. The bone grip is of Roman origin, like several from Britain, and there is the ring-and-dot pattern on a collar next the guard, which is ornamented in front with six garnet slabs. The same geometrical pattern is seen on the bronze buckle (no. 4) which is small in comparison with its semicircular plate and counterplate, both these being richly ornamented with garnet cell-work (cloisonné) in a scale pattern, interrupted by bosses

of some white material now decayed and surmounted by metal studs or garnets. A similar material appears to have been used frequently in Kent, but its nature is uncertain. The oblong girdle-plate of bronze (no. 6) has agate at the centre, surrounded by slabs of garnet and a border of lapis lazuli. The other oblong plate (no. 5) has two pierced lugs on the back, and in front a fish of garnet with a yellow eye. The fish may here be a Christian symbol as the initials of a confession of faith make up the Greek word for 'fish', and an equal-armed cross is discernible on the circular brooch (no. 3) which has a central boss of plasma: the four inner arms of the cross are of lapis lazuli, and the rest is garnet cell-work. All these probably date from the early part of the sixth century, but the circular mount (no. 2) may be nearly a century later, and has a large amethyst boss with four keystone garnets forming a cross, on a sunk ground stamped with small rings and ring-and-dot pattern. The cross as an ornamental motive is well seen on a coloured plate in Baudot's *Mémoire sur les Sépultures des Barbares en Bourgogne*, pl. XII.

R. A. S.

#### 43. A PORTRAIT MOHUR OF AKBAR.

FROM the National Art-Collections Fund, assisted by Mr. Henry Van den Bergh, who has so frequently shown his interest in the Museum collection of Indian coins, the Department of Coins has received a remarkable coin of the Moghul Empire. (Plate XXVII shows the coin magnified 3 diameters.) This is the unique and famous gold mohur struck by the Moghul Emperor Jahāngīr with the portrait of his father Akbar; on the obverse Akbar is represented seated at a window, as he appeared at his daily public appearance; the inscription gives the date 1014 (= A.D. 1605, the first year of Jahāngīr) and the legend *Allāh Akbar*. The reverse is the radiate globe of the sun. The coin is remarkable in bearing a portrait at all, for, in spite of Akbar's lack of orthodoxy in his later years, his coins are always of the regular Muslim type. It is further valuable as giving us an authentic portrait of the Great Moghul. Finally, its greatest interest is that it is a memorial of Akbar's experiment of founding his *Dīn Ilāhī* or 'Divine Religion'. In his *Memoirs*, Jahāngīr records his intention of establishing a religious order on





XXVII. PORTRAIT MOHUR OF AKBAR

(Magnified three diameters.)



XXVIII. CHINESE MIRROR WITH JADE RING

the lines of his father's new creed and of giving the initiates a portrait-medal as a token of membership. The initiate was admonished to honour the Sun as a manifestation of God's light and to recognize the power of Almighty God at all times. As the portrait, the sun, and the takbīr, *Allāh Akbar*, are all recorded on this mohur, it is clearly the piece Jahāngīr refers to in his *Memoirs*. He soon lost interest in this religious experiment, however, and went no farther with the institution of the brotherhood, of which this piece is the sole memorial.

J. A.

#### 44. A CHINESE MIRROR.

SIR PERCIVAL DAVID, who has given generous help to the Museum on many occasions, has now presented the Department of Ceramics and Ethnography with a Chinese metal mirror of a remarkable kind (Plate XXVIII). Its surface has suffered severely from burial, and the products of decay, partly from the decomposition of the core of the mirror and partly from that of iron and wood with which it has been in contact, have so heavily encrusted the surface that it is difficult at present to visualize its original state. Possibly further attention from the laboratory may assist in bringing this to light. So far it has only undergone a preliminary examination, which shows that it is made of 'copper or bronze, covered with gold'. 'The heavy incrustation consists of the decomposition products of the core which have exuded along the joins of the metal overlay. . . . In parts the oxides of copper have become carbonates and are of such age that they have assumed the appearance of lacquer, although in reality just shiny malachite.'

The ornamented side of the mirror has a gold plating around the central knob, embossed with birds and animal designs in a pounced ground. The motives are not yet quite clear but perhaps represent two birds and two toads, emblems of the sun and moon respectively. Round this gold plate is set a ring (*yüan*) of brownish yellow jade neatly carved with cloud patterns. On the rest of the surface there seems to be plain gold plating, but it only emerges here and there through the incrustations. What makes the mirror exceptional, indeed unique in our present experience, is the ornamentation with



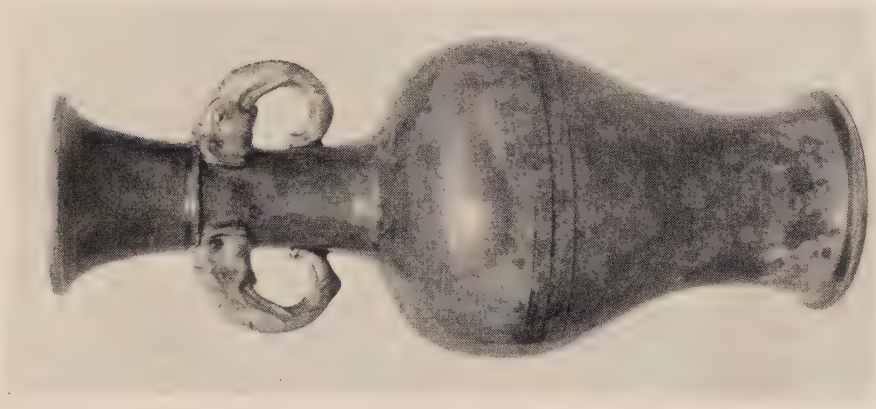
jade. Jade and metal are found in combination in ancient sword furniture and some other things, but so far not on mirrors. The jade can hardly be later than the Han period (206 B.C.—A.D. 220), and it was probably already ancient when applied to the mirror. On the exact age of the mirror it would be unwise to attempt a decided opinion until the surface has been further cleaned, but the style of the ornament indicates a date at the beginning of, or just before, the T'ang dynasty (A.D. 618–906). D. 5 inches. R. L. H.

#### 45. THE HARVEY HADDEN GIFT OF ORIENTAL CERAMICS.

A GENEROUS gift from Mr. Harvey Hadden has enriched our Ceramic collections by no less than sixty-eight choice specimens. They include eleven pieces which were deposited on permanent loan and reported in the *QUARTERLY* (vol. ii, pp. 18 and 46, and vol. iii, p. 62), and which are now made over as part of the gift. Six of these are Persian pottery: all the rest are Chinese, ranging through many dynasties from Han to Ch'ing.

There is a green-glazed pottery model of a Han watch-tower with guards leaning out of the upper story, with their cross-bows laid in readiness on the ledge in front of them. There are four pieces of T'ang pottery with mottled glaze, an amphora with serpent handles, two shallow cups, and a figure of a loaded Bactrian camel. The Sung contribution includes an admirable specimen of the ivory white Tingchow porcelain, a Kingtehchen dish copying the Ting ware, a small celadon green bowl of good quality, a Chün ware incense burner with lavender grey glaze, and a bottle with black glaze splashed with golden brown. A large Tzechow jar, with lotus scrolls boldly carved out of a dark-brown glaze, probably belongs to the Yüan dynasty.

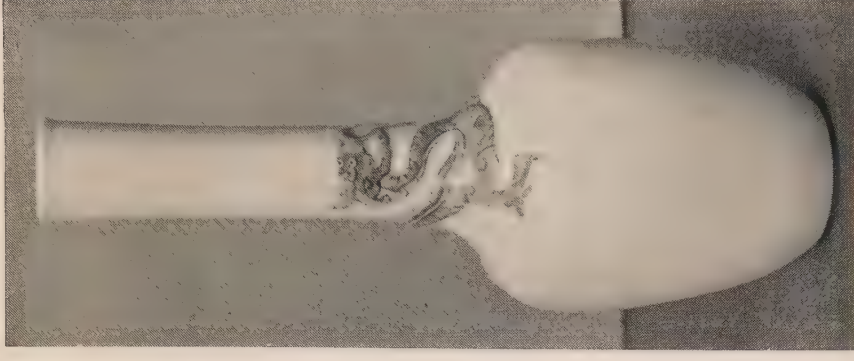
The Ming accessions are important. Plate XXIX, 1, an elegant beaker with two elephant handles, has a lovely peacock-blue glaze clouded with green; and two smaller vases of the same class have a dark aubergine-violet glaze with bands of turquoise. A pair of Buddhist lions on stands have three-colour glazes of the same character. All these pieces are of stoneware rather than porcelain. There are five



1. Ming Vase; height 13.15 in.



2. Late Ming Vase; height 15.65 in.



3. K'ang Hsi Bottle; height 8.4 in.

XXIX. CHINESE CERAMICS: HARVEY HADDEN GIFT



1. Ming Vase, Chia Ching period; height 8.6 in.



2. Late K'ang Hsi Dish; diameter 6.25 in.

XXX. CHINESE CERAMICS: HARVEY HADDEN GIFT



specimens of Ming porcelain. One is a lovely vase of high-shouldered baluster form with small neck and mouth (Plate XXIX, 2). Its decoration, fish and water plants, is boldly relieved in white slip on a ground of mottled dark blue. The second is Plate XXX, 1, a jar with full yellow glaze on which dragon designs are traced and the background filled in with iron-red. A fine specimen of a rare technique, it bears the mark of the Chia Ching period (1522-66). The third is a box with blue glaze of astonishing depth and brilliancy, which it would be futile to attempt to reproduce without colour. And there are two slender, square beakers with ornament outlined in threads of clay and filled in with coloured glazes.

The representatives of the Ch'ing dynasty number about thirty, several of which have been already published.<sup>1</sup> They are chiefly monochromes, a class which is otherwise not too well represented in the Museum collection; and some are of great rarity, such as the box with pale emerald green, crackled glaze, and the small vase with pale yellowish green glaze with wide crackle and a matt surface, evidently copying the Sung Ko ware. A third is a good specimen of the better known type of crackled green glaze which European collectors describe as 'apple green'. The red monochromes include a small *sang de bœuf* bottle, a delightful little brush-bath with peach-bloom glaze, and two vases with *soufflé* iron-red glaze. There are also a choice, if rather late, turquoise blue vase, a two-handled bottle with tea-dust glaze of the Ch'ien Lung period (1736-95), and two celadon vases of the K'ang Hsi period (1662-1722).

The white specimens too are notable, three small vases and a flat circular dish of that exquisite 'soft-paste', or steatitic, porcelain with faintly crackled cream-white glaze which is the Ch'ing version of the Sung Ting ware; and there is a beautiful figure of the Taoist Immortal Ho Hsien Ku made in a kindred material. The white Tehwa porcelain of Fukien is represented by a Kuan Yin figure of fine quality, a brush rest in the form of two intertwined dragons, and a helmet-shaped libation cup.

The enamelled Ch'ing porcelains are all in the delicate and refined

<sup>1</sup> R. L. Hobson. *The Later Ceramic Wares of China*. Plates 23, 48, 49, 50, 63, and 75.

style of brushwork which prevailed in the last years of the K'ang Hsi period and continued through the succeeding reign of Yung Chêng (1723-35) into that of Ch'ien Lung. It was first expressed in *famille verte* enamels, as on the lovely dish with lotus design which bears the K'ang Hsi mark, and on two saucer-dishes painted with birds on cherry boughs (Plate XXX, 2), and it was passed on to the *famille rose* which is illustrated by two dishes and a water-pot. It should be added that the saucer-dishes are further distinguished by coral red backs on which are gilt designs of archaic dragons and lotus scrolls. The water-pot, a globular vessel of egg-shell porcelain painted with a figure of the jolly, corpulent Bodhisattva, Pu-tai Ho-shang, enveloped by playful children, carries this miniature-like style to its extreme. It has the Ch'ien Lung mark.

Finally, there is a lovely white bottle (Plate XXIX, 2) with slightly undulating glaze, decorated with an archaic dragon which winds round the shoulder and neck and is coloured with underglaze blue, a piece with that undefinable something known as quality, and with a style which appeals strongly to Chinese collectors. R. L. H.

#### 46. AN ILLUMINATED RUSSIAN GOSPEL BOOK.

THE Department of Manuscripts has recently acquired a manuscript (Egerton MS. 3045) which usefully supplements its collections, since it belongs to a class hitherto very inadequately represented. It is an illuminated paper MS. of the Gospels in Old Slavonic. The illuminations have been attributed to the famous ikon-painter Rublev. This attribution seems improbable, so far as can be judged from such reproductions of Rublev's work as are accessible, but the style is good and shows distinct affinities with that of the Gospels of A.D. 1507 executed in the Nicolai Monastery at Moscow, which were reproduced in 1880-1 by the Society for Reproductions of the Archaeological Academy at St. Petersburg. To about the same period the new MS. may no doubt be assigned. It contains miniatures of SS. Matthew (see Plate XXXI), Mark, and Luke (that of St. John is lost), illuminated headpieces, initials and borders, and numerous coloured floral designs of curious forms in the margins. These last are perhaps the most interesting feature of



XXXI. ILLUMINATED RUSSIAN GOSPEL MS.





the MS., for they are apparently of a very unusual type; indeed, none of the reproductions of Russian MSS. which have been consulted shows anything at all closely analogous. H. I. B.

#### 47. PRINTED BOOK ACCESSIONS.

AT the sale of a selected portion of the valuable library of Mr. Arthur Kay of Edinburgh at Sotheby's on 26-29 May, the Department of Printed Books was fortunate enough to acquire four books of considerable antiquarian interest. The most notable is a fine copy of the very rare *Missale parvum*, a quarto volume printed by Johann Rosenbach at Barcelona in 1509. Rosenbach, the most famous of the early Catalan printers, came from Heidelberg and worked in Spain from 1492 to 1530, mostly at Barcelona, but with intervals at Montserrat, Perpignan, and Tarragona. Although a foreigner, he adapted himself to the artistic tastes of the district, and his productions—including a number of liturgical books—display strong local characteristics. The *Missale parvum* is a handsome specimen of his liturgical work, printed in red and black, with heavy ornamental capitals and borders on some pages, the printer's mark beneath the colophon, and a large crucifixion cut facing the opening of the Canon; a supplementary tract on the difficulties occurring in the celebration of Mass has a smaller crucifixion cut surrounded by woodcut borders. The whole book is a typically dignified specimen of Rosenbach's work, and forms an important addition to the Museum's set of his impressions. These now number eight, four printed in the fifteenth century and four in the sixteenth, all of them at Barcelona.

Two of the four purchases are of Scottish interest. The more important of these is a good copy of *The Essaies of S<sup>r</sup> Francis Bacon Knight* . . . Edinburgh, Printed by Andro Hart, 1614. This fills a notable gap in the Museum series of Bacon's Essays, as it is the first edition to be printed in Scotland. It is a neatly printed, small octavo volume. Only two other copies are known, one in the National Library of Scotland, and one in the Cambridge University Library. The second Scottish volume is a rare Latin treatise of a religious character by Daniel Tilenus entitled *Parænesis ad Scotos*,

*Genevensis disciplinæ zelotas*, and printed by Edward Raban at Saint Andrews in 1620. It is a small octavo, interesting typographically as having the recto of the first leaf and the verso of the last leaf covered all over with rows of lace-work printer's flowers. Only three other copies are known, all of them in Scotland.

The fourth book is a large copy in very good condition of Ovid's *Metamorphoses*, printed at Parma in 1480. This is a handsome folio edition of the Latin text, with summaries of the various fables by Domitius Calderinus, printed by Andreas Portilia, the first printer at Parma, apparently as part of an edition of the whole works of Ovid which was never completed. The Museum now possesses all the three parts known to have been issued. H. T.

#### 48. THE GRENVILLE PAPERS.

SOME 500 original letters from the correspondence of the Grenville family, principally Richard Grenville, Earl Temple, and his brother George Grenville, for the years 1767-77, form a useful supplement (Add. MSS. 42083-42088) to the rich collection of eighteenth-century papers in the Department of MSS. Included is also the political diary of George Grenville, 1761-8, for most of which time he held important offices. The material has long been accessible to the public in the four volumes of *Grenville Correspondence* published by Murray in 1852, the present letters appearing, in whole or in part, in vol. iv. For the period covered by the correspondence neither brother was in office, but of course both kept in close touch, as befitted ex-ministers and members of a powerful family, with every move in politics and in personal relations, if the two can be profitably distinguished. This forms the real interest of the correspondence. As for the actual contents, the chief question of the day, the American crisis, is amply illustrated by letters from that country giving a vivid picture of the alarming events which foreshadowed the Revolution. George Grenville, before making way for the Rockingham ministry in July 1765, had been responsible for the unpopular Stamp Act, and in the American question generally both brothers took the opposite side from their illustrious brother-in-law, the Earl of Chatham, whose famous letter to Lord



Temple of 24 September 1777, included in the collection, may bear quotation once again: 'Be the victory to whichever host it pleases the Almighty to give it, poor England will have fallen upon her own sword.'

H. J. M. M.

#### 49. LETTERS OF LORD BYRON.

**A**LTHOUGH Byron's work is well represented in the Museum in autograph manuscripts, the collections contained hitherto only one long series of his letters, those to Hanson, which, touching mainly on matters of business, gave little occasion for the display of his remarkable epistolary gifts. By the generous gift of Lieut.-Colonel John Murray a fine and characteristic series of forty-nine letters has now been acquired. These are the letters written to his friends J. C. Hobhouse and Douglas Kinnaird in the period 1817-19, which have been printed, with some omissions, in the second volume of *Lord Byron's Correspondence*, ed. John Murray, 1922. Hobhouse and Kinnaird were looking after Byron's interests in England, the one as his friend and the other as his banker, and the letters are naturally much occupied with matters of business, in particular the sale of Newstead and Rochdale, which was completed during the period. But they touch also upon most of the other interests which attracted Byron's wayward attention during this critical period of his life, the first years after his departure from England. They are mostly dated from Venice, and present a lively picture of his manner of existence there. He was at work at this time on a series of important poems: the last two cantos of 'Childe Harold', 'Manfred', 'The Lament of Tasso', 'Beppo', and the early cantos of 'Don Juan'. References to these, their progress and their reception by the public, occur throughout. So that these letters give us in Byron's own hand a vivid account of the years during which the earlier romantic poet developed into the realistic satirist of the later period. R. F.

#### 50. NEW HAMILTON AND GREVILLE PAPERS.

**L**ADY CAPEL CURE has presented to the Department of Manuscripts a number of charters, letters, and other documents which formed part of the papers of the Hamilton, Greville, and

Oxenden families. As the collection was of a very miscellaneous kind, parts of it being of local rather than of general interest, it was arranged, with the consent of Lady Capel Cure, to distribute the various portions to the appropriate repositories. The beneficiaries, besides the British Museum, are: the Bodleian Library, the National Library of Wales, the Chapter Library, Canterbury, the India Office, the Guildhall Library, London, and the Westminster Public Library; besides which a number of miscellaneous charters were taken over for further distribution by the British Record Society.

The portions of the collection taken by the British Museum (Add. MSS. 42069-42082) relate chiefly to the Hamilton and Greville families, and consist of letters, accounts, official documents and correspondence, legal and manorial manuscripts, &c., besides a collection of charters, numbered Add. Ch. 67408-67440, relating to various counties. The volume most likely to be of general interest is the first, which contains several letters from Sir William Hamilton to his nephew, the Hon. Charles Greville. One of these, dated 1 June 1785, is Sir William's reply to the famous letter of 5 May in which Greville advanced a stage farther in his ingenious scheme for transferring his mistress Emma to his uncle. Sir William is tempted, hesitates, is half-willing, but concludes: 'I do assure you I shoud (*sic*) like better to live with you both here & see you happy than to have her all to my self for I am sensible I am not a match for so much youth & beauty.' Sir William's testamentary dispositions, in which Greville took a painful interest, are several times touched on, and there are many references to his archaeological and aesthetic pursuits, including one to the Portland vase. The absorption of the enthusiast in his hobby, to the neglect of all other considerations, is amusingly illustrated by a letter, dated 22 March 1799, referring to the loss of the 'Colossus', in which Hamilton's collection was being sent to England: 'My Phylosophy has been put to the Trial by the loss of the Colossus, you give me but little hopes, but I have heard that the body *insolvent* of Adm<sup>l</sup> Shuldham has been saved from the Wreck . . . damn his body it can be of no Use but to the worms, but my Collection wou'd have given information to the most learned.'

H. I. B.



XXXII. JAPANESE PRINT WITH SEAL OF KYOSEN





XXXIII. PERSIAN MINIATURE

## 51. JAPANESE PRINTS: PERSIAN MINIATURES.

A CERTAIN number of interesting Japanese woodcuts have been acquired during the last quarter for the Sub-Department of Oriental Prints and Drawings. Among the Primitives is an unusually bold and vigorous actor-print in two colours by Kiyonobu II. Next in order of date is a delicately-coloured print of a girl by an open window listening to the cry of the birds from a reedy river-bank outside (Plate XXXII). This has no signature but bears the seal *Kyosen*. The manner is entirely that of Harunobu, and it used to be thought that this was an alternative signature of that master's. But Kikurensa Kyosen was a real person, who was an amateur of art, well known among the little societies of art lovers which flourished in the Meiwa period; one of these was called after him the Kyosen Club. It is possible that Kyosen's seal appears on this print as having suggested the subject, and the design may be by Harunobu. Two examples of Harunobu have been purchased, the most interesting being an example of the *midzu-ye*, in two colours, printed without outlines; one of a set of poets. Among the other prints acquired are two by Kiyonaga; one of these is from the beautiful series *Tosei Yuri Bijin Awase*, hitherto unrepresented in the Museum. The subject is girls walking on a windy day. By Yeishi is an oblong print of girls playing 'Ken'; and by his pupil Yeiri a large head of a woman. A triptych, very close in style to Yeishi, is by a hardly-known pupil Gokyo: this was formerly in the Hayashi Collection and is catalogued in the Hayashi sale. Toyoharu is represented by an *uki-ye* print of the battle of Ichi-no-tani, a night scene. A brilliant print on a yellow ground of a girl seated with a *samisen* on her lap is by Kunimesa, the gifted pupil of Toyokuni I, who produced few prints but all of striking design. Lastly may be mentioned one of the rare figure prints by Hiroshige in a fine impression; it is one sheet of a triptych, belonging to a series of triptychs called *Meisho Yedo Hakkei*.

A few Persian miniatures were acquired at the same time. These include an attractive group of horses in movement, of the sixteenth century (Plate XXXIII); a chained lion, and a man blowing a ram's horn (both early seventeenth century).

L. B.

## 52. DRAWINGS BY GAINSBOROUGH.

THE fine collection of Gainsborough drawings in the Museum has recently been enriched by two landscape drawings of an unusual kind and unlike any that the Print Room hitherto possessed. Both were acquired at the sale of Mr. Arthur Kay's collection of Gainsborough drawings at Christie's, on 23 May 1930, and presented by their purchasers to the Museum through the National Art-Collections Fund. 'The Revenue Cutter', here reproduced (Plate XXXIV), from the Roupell and Seymour Haden collections, described in Lord Ronald Gower's book on Gainsborough, is the gift of Mr. Gerald and Mr. Colin Agnew. The marine subject is uncommon. The drawing is in charcoal, touched with white chalk, over a grey wash which has been laid on with a broad brush, of which the strokes can be traced.

The 'Scene on a road, with two horsemen', presented by Mr. P. M. Turner, was admired at the Gainsborough exhibition at Ipswich in 1927 and at the exhibition of British Art at Brussels in 1929, and has been reproduced by the Vasari Society. The dark silhouettes of riders and trees are seen against a pale silvery blue sky, flecked with dark clouds, and there is another touch of colour on the pale brown road, completing a simple but beautiful harmony of quiet tones. C. D.

## 53. PORTRAIT DRAWINGS BY SIR JOHN MELLOR.

MABEL, Lady Mellor, has presented a collection of portrait sketches by her husband, the late Sir John Paget Mellor, Bart., K.C.B., which falls into two parts. The first consists of drawings of the principal persons who assisted, either as prominent characters or as spectators, at the sittings of the Parnell Commission in 1889. These include, besides several sketches of Parnell himself, Michael Davitt and other Irish members, the three judges, Hannen, A. L. Smith, and Day, Parnell's counsel Sir Charles Russell, the spy Le Caron, and Richard Pigott, who confessed that the incriminating letters which he had sold to *The Times* were forgeries, and committed suicide. Among others who unconsciously sat to this keen observer were Mr. and Mrs. Gladstone, Lady Rosebery, Archbishop Walsh, Sir Henry James, Mr. Childers, and Sydney



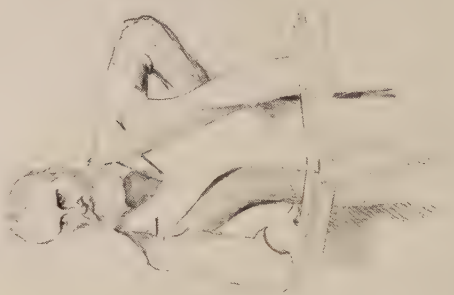
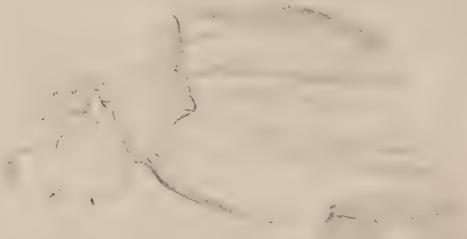
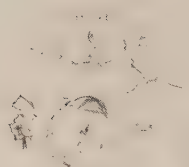


XXXIV. DRAWING BY GAINSBOROUGH: 'THE REVENUE CUTTER'

1 2 3 4 5 6 7 8 9 10  
 British Museum, London, W.C.1.  
 2 inches



MAJOR LE CARON (SPY)



RICHARD PROTT

Hall, the *Graphic* artist, whose drawings made on the same occasion are now in the National Portrait Gallery. It is evident that the drawings in pencil are those made on the spot, and that these are the most authentic records by Sir John Mellor's hand. In many cases he repeated the portraits in pen-and-ink and combined a number of small sketches on one sheet with a view to process reproduction. Some of these groups were published in April 1889 by the *Pall Mall Budget*. In the selection here reproduced (Plate XXXV) preference has been given to the pencil sketches.

The forty-three drawings relating to the Parnell Commission are accompanied by thirty-two portraits, drawn on other occasions, of eminent judges and barristers of the last years of the nineteenth century. Many others of this class were given at the same time to the Benchers of the Inner Temple. Lady Mellor had already presented to the Museum some specimens of her husband's skill in quite another kind of drawing, still life studies of game birds in water colour and silver-point. It was known to few, until a memorial exhibition was held after his death in 1929, that Sir John Mellor was a gifted amateur artist as well as a distinguished lawyer. C. D.

#### 54. OTHER PRINTS AND DRAWINGS.

**A**CQUISITIONS at Leipzig, which were neither so numerous nor so important as in the previous year, include, among works of the German school, an etched Madonna by Jost Amman, the 'Conversion of St. Paul' (1522) by Leinberger, Lorch's copy of Aldegrever's 'Apollo', and a fine portrait of Busbec by the same engraver; also an extremely large coloured anonymous woodcut, of about 1530-40, published by H. W. Glaser at Nuremberg, in two sheets, representing the Virgin Saints and Martyrs. This was formerly in the collection of King Frederick Augustus II of Saxony. Seven portraits by L. Gaultier and seven line-engravings by N. and R. de Launay, after Aubry, Fragonard, and others, represent the French School.

From other sources have been acquired two extremely rare woodcuts of the early sixteenth century, a 'Martyrdom of St. Sebastian' (1501) by Thomas Anshelm and 'Our Lord and the Virgin Mary



interceding with God the Father' (1512) by Urs Graf. Of the former only two or three impressions are known, and this belongs to an undescribed edition, actually dated and published at Pfortzheim, with German verses addressed to St. Sebastian in the lower margin, whereas the Berlin impression, which has been published, is undated and has German prose. It may be doubted whether the printer and publisher of Pfortzheim, Tübingen and Hagenau, whose monogram the woodcut bears, was himself also the artist. The Urs Graf woodcut is also extremely rare; the impression acquired, formerly in the Hefner-Alteneck collection, was the original of the facsimile published by R. Weigel in his 'Holzschnitte berühmter Meister' (1854).

A set of six round ornament prints by J. Androuet du Cerceau, elaborately etched with a crowd of mythological subjects, is an interesting addition to the prints of the French Renaissance, while a number of small, rare engravings by Virgil Solis have been added to the large but still very incomplete collection of that engraver's work. One of these is the 'Queen of Peacocks', the only card wanting to complete a pack of playing cards which has been a long time in the Museum.

Among modern prints, the most notable addition is that of seventy etchings and engravings by Robert Austin, R.E., chiefly in rare states, the combined gift of four donors. Specimens have also been given, by the artists and others, of the work of Julius Komjati, F. van Hengelaar, Graham Sutherland, and Edward Carrick. Mr. Otto Gutekunst has given a number of mezzotints by H. Scott Bridgwater and other modern engravers, and Sir Frank Short, R.A., P.R.E., has added three copperplates by Charles Keene, with portraits of Mr. and Mrs. Edwin Edwards, to the other plates by Keene that have been in the Museum since 1903, with the same condition attached to the gift, that no further impressions shall be taken from the plates during the present century.

A romantic drawing by Victor Hugo, representing a castle on a cliff, signed and dated 'Guernsey, 1857', is a fine specimen of the imaginative work of the great poet and amateur. C. D.

## 55. ETHNOGRAPHICAL COLLECTION FROM THE CROW INDIANS.

AN important addition to the Ethnographical collections in the British Museum is exemplified by the gift, on the part of the Trustees of the Christy Collection, of a series of personal ornaments, weapons, utensils, and ceremonial objects of the Crow Indians. The ceremonial objects include a number of 'medicine'-bags, complete with contents. These objects have always been difficult to obtain, and they are now rare, and, as the Museum collection is singularly deficient in specimens of this class, the gift is all the more important.

The Crow Indians are a Siouan tribe, forming part of the Hidatsa group. Originally residing on the Missouri, they separated from the Hidatsa within the last 200 years and migrated to the vicinity of the Rocky Mountains, where they lived the roving life typical of the Plains Indians until they were restricted to reservations. They maintained their tribal unity, and lived in a state of perpetual war with their neighbours, their principal enemies being the Siksika and Dakota.

The series fills a considerable gap in the collections representing the ethnography of the aborigines of North America, and, for the reason that Henry Christy was particularly interested in the pre-Columbian civilizations of America, the gift is as appropriate as it is welcome.

T. A. J.

## 56. OTHER GIFTS.

OTHER gifts received during the period covered by this number (May-July, 1930) include the following:

William Henry Welch 80th Birthday Memorial, presented by J. A. Kingsbury, Esq.

Cuneiform tablet in writing of the dynasty of Agadé, containing letter from Ishkun-Dagan to the king, reporting raids by the Gutian barbarians, *c.* 2400 B.C., presented by Dr. N. Corkill.

Pencil drawings of details of the Aeginetan pediments, water-colour restoration of the front of the Aegina temple, miscellaneous drawings of Greek architecture, sculpture, and topography, all by

C. R. Cockerell, with a parcel of his letters, presented by Mrs. F. Pepys Cockerell.

Flint implements from Rutbah and a site between Damascus and Baghdad, presented by R. Campbell Thompson, Esq.

Potsherds, first century B.C., from neighbourhood of Bavay, excavated by M. Maurice Hénault, presented by C. F. C. Hawkes, Esq.

Rhages pottery bowl, twelfth century, presented by R. Hormozdier, Esq.

Gilt-bronze figure of Buddha, in the 'earth-touching' position, from Siam, presented by Capt. V. A. Cazalet.

Pottery vase in the form of a monkey, in early Chimú style, from Peru, presented by J. R. Ogden, Esq.

Stone arrowheads and implements from the Tecka and Chubut valleys, and a large carved stone axe from the neighbourhood of Port Madryn, Argentine, presented by Dr. M. ap Iwan.

Gilt-bronze figure of Pu-tai Ho-shang, Chinese, presented by C. A. Gregory, Esq.

Two silver tankas of Sikandar of Bengal, A.H. 761 and 764, presented by Sir Richard Burn, C.S.I.

*Marvels of the East*, edited by M. R. James (Roxburghe Club publication), presented by the Club.

Anonymous narrative by a French visitor of a tour from Dover to Glastonbury in 1785, presented by M. Charles Dollfus.

Antiphoner, of exceptional size, written and illuminated in Spain in 1669, presented by J. R. Ogden, Esq.

A small collection of Jersey seals, presented by R. Mollet, Esq.

Illustrated album of Antiquities of Chosen, presented by the Government-General Museum of Chosen.

Antiquities in stone and bronze from Southern Arabia, probably of late Roman period, presented by Mrs. Gowan.

Fragments of Assyrian bricks and wall-decoration, presented by Mrs. A. Forbes.

Small bronze sphinx and limestone model boat, presented anonymously.

Fragment of bowl of red Samian ware, made in Asia Minor, first century B.C., and found in Delos, presented by Professor R. Newstead.



Latten reliquary with open-work cylindrical top surmounted by a cross, Flemish, late fifteenth century, presented by P. R. Traer Harris, Esq.

Palaeolithic and later stone implements from Kimberley, S. Africa, presented by J. A. Swan, Esq.

Jasper scraper, bone fragments, and palaeolithic flints, from sites in the Dordogne, presented by H. V. Noone, Esq.

Belgic pottery vessels found at Crookham, near Newbury, early first century, presented by A. B. S. Tull, Esq.

Five fragments of Chinese celadon porcelain found in Siam, presented by R. S. le May, Esq.

Chinese bronze sword, Han dynasty (?), presented by the Merchant Marine Insurance Company.

Blue glass bottle from Rhages, presented by Mr. and Mrs. Sidney Mawson.

Derby porcelain plate with arms of the Duke of Hamilton (1786-99), presented by F. C. Dykes, Esq.

Chain-mail coat, covered in yellow silk, from China, presented by Lt.-Col. P. Lambert.

Ethnographical series from Sokoto, Nigeria, presented by W. E. Nicholson, Esq.

Specimens illustrating manufacture of pottery in the Sandakan District, North Borneo, presented by Major-Gen. Sir Neil Malcolm.

Ceremonial stone adze with carved handle, from the Harvey Islands, presented by Mrs. W. M. Fitchew.

A *parang* from Borneo, constructed for use by a left-handed man, and a wooden funerary figure from Kafiristan, presented by H. G. Beasley, Esq.

Series of coconut-shell girdles, showing stages in manufacture, from South Nigeria, presented by H. T. B. Dew, Esq.

Small Greek electrum coin, sixth century B.C., of a new denomination, presented by Dr. P. Lederer.

A rare *As* of the Roman Republic, early second century B.C., presented by F. A. Harrison, Esq.

Penny of Edward I in name of Henry III, St. Edmundsbury mint, 1272-9, presented by Mrs. A. N. Mann.

Half groat of Henry V, groat of Henry VI, and two Calais half-pennies of Henry VI, all rare varieties, presented by B. N. Brooke, Esq.

Selected poems by W. H. Davies, printed at the Gregynog Press, presented by the Misses G. E. and M. S. Davies.

Catalogue of a Collection of Italian Maiolica belonging to Henry Harris, by Tancred Borenius, presented by H. Harris, Esq.

MS. containing a seventeenth-century religious composition by R. Wharfe, subsequently used by Thomas Dawks the younger, of the Dawks family of printers, as a memorandum book, late seventeenth century, presented by Stanley Morison, Esq.

Copy of part of *Emile*, by J. J. Rousseau, containing in the margins and on blank leaves an autograph philosophical work by the same, apparently unpublished, deposited on indefinite loan by Allan Graham, Esq.

Astronomical tables by (or based on those by) Jacob ben David, called Bonet, and Immanuel ben Jacob, called Bonfils, written in Spain, fourteenth century, with a number of legal manuscripts and papers of local interest in England, presented by B. P. Scattergood, Esq.

Journals of John Hyde of Manchester during his travels in the East, 1818-25, presented by E. Harrow Ryde, Esq.

A further representative collection of etchings and engravings by Robert Austin, offered by the artist at a nominal price, and presented by S. L. Courtauld, Esq., L. Gow, Esq., Sir W. Plender, Bart., and H. Bell, Esq.

Roman iron key, of unusual pattern, presented by C. Andrade, Esq.

Two bronze votive figures from the Sierra Morena, Spain, presented by Lt.-Col. E. R. Johnson.

Silver cover of tankard with inset copper-gilt token of Monneron, 1790, presented by J. H. Burn, Esq.

Pottery net-sinker found 24-30 feet below present street level at York Buildings, Adelphi, presented by F. W. Hermesson, Esq.

Bowl and cover, painted with landscape, Vienna, c. 1730, presented by J. H. Burn, Esq.

Pottery bowl with splashed glaze, ? Egyptian, presented by Lady Evelyn Malcolm.

Thigh-bone trumpet and wooden drum from Tibet, presented by Miss Lumsden.

Ethnographical series from Rhodesia and Nyasaland, presented by Mrs. Enthoven.

Photographic negatives, prints and lantern-slides of natives of Borneo, taken by the late Dr. Charles Hose, and presented in his memory by Mrs. Hose.

Wooden figure of the Chinese God of War, obtained about 1840, presented by Mrs. Alfred Legge.

Forty-five lead casts of Renaissance medals, made in the seventeenth or early eighteenth century, some representing medals otherwise lost, presented by O. H. Wagner, Esq.

Rare half-mohur of Gaurinatha Sinha of Assam, 1708, presented by J. S. Ronald, Esq.

Hoard of 361 silver coins, buried about A.D. 210, consisting of 128 Roman denarii, 117 staters with the types of Philip Philadelphus, 85 Parthian drachms, and 31 tetradrachms of Provincia Syria, from the excavations at Nineveh of Dr. R. Campbell Thompson and R. W. Hutchinson, Esq. The greater part of the collection will be returned to the Baghdad Museum, a full selection being retained in the British Museum.

Illustrated Catalogue of Silver Plate belonging to the Merchant Taylors' Company, presented by the Master and Wardens of the Company.

The Collected Sonnets of John Keats, with six other volumes of modern fine printing, presented by Stanley Morison, Esq.

## EXHIBITIONS.

### THE EXCAVATIONS AT UR: 1929-30.

THE results of the eighth season's work of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania at Ur have been exhibited this year in the Assyrian Basement as usual. The results, if not so sensational as those of previous years, are considered by the excavator to have been of even greater historical interest. Apart from questions connected with the historical (not universal) Flood, of which traces have been observed



also by Professor Langdon's expedition for Oxford and Chicago at Kish, much material has certainly been recovered which is interesting and important from the historical as well as the purely archaeological point of view. The city wall, for instance, has been explored and partly excavated for the first time since the tentative examination at one point made by the writer in 1919: it proves to have had a circuit of  $2\frac{1}{2}$  miles. The site of the canal-harbour has been identified, and a very well preserved Neo-Babylonian temple found. An important discovery is that of an undoubted column of segmentally-moulded mud bricks, eight of which formed a ring round a central circular brick. It dates from the IIIrd Dynasty of Ur (*c.* 2300 B.C.). Columns of this type, of burnt brick, have also been found at Telloh, which normally would be considered to be of late Sumerian date. But owing to a fixed idea that no columns were known in Babylonia before Parthian days, all columnar buildings there have been attributed to that late period. The new discovery at Ur, following that of the copper and mosaic pillars at al-'Ubaid and the mud brick columns recently brought to light at Kish, should finally lay this archaeological superstition.

The royal cemetery appears to be exhausted: one or two belated graves however have yielded a further amount of gold objects, notably a female head-dress, a gold-bladed dagger, &c. (Pl. XXXVI, 1). The carved steatite figurine of a wild boar (Plate XXXVII, 1), certainly of very early date, is a 'portrait' of amazing fidelity. It was originally 'mounted' with metal, presumably gold. Of the even earlier period of 'the Flood' many relics have been found, notably finely painted pots, often entire; hitherto most of our knowledge of this prehistoric pottery has been derived from the fragments that strew the desert-surface at al-'Ubaid and Abu Shahrain (Pl. XXXVIII). Mr. Woolley considers that he has settled the chronological position of this pottery in respect of the 'diluvial' age and also the other style of painted ware (making large use of red colour) found at Jemdet Nasr by the Kish expedition. To the 'diluvial' period belong certain very curious clay figurines, representing female demons, possibly typifying disease and intended magically to absorb it and ward it off from the living. These strange figures (Plate XXXVII, 2) have animal heads. Part of



1. Gold-bladed Dagger, Bead Ornaments, &c.



2. Silver Bowl and Egg-shell Pottery, Persian Period

XXXVI. OBJECTS FROM UR



1. Figurine of Wild Boar



2. Clay Figurines of Female Demons, Flood Period.



3. Copper Stag

XXXVII. OBJECTS FROM UR



one analogous figure was found at Shahrain in 1919. Extended burials of the immediate post-diluvian age, and a contracted burial of the Jemdet Nasr period, are exhibited.

A most interesting find was that of a large number of early sealings of clay, originally attached to pottery jars. The impressions of seals which they bear are of a very varied character. In style they most approach those found by the French expedition at Susa in Elam. They are analogous to the Egyptian jar-sealings found by Petrie at Abydos, which are very little, if at all, older. This is yet another of the many points of resemblances between the more or less contemporary archaic civilizations of the Euphrates and the Nile.

An interesting find was a foundation-deposit of Rim-Sin, king of Larsa (*c.* 2000 B.C.), in a small temple dedicated by him to Ea or Enki, the water-god of Eridu (Shahrain). The copper figure of the king, of the well-known type peculiar to foundation-deposits, is a good example of its kind. A silver embossed bowl and some cups of thin 'egg-shell' pottery (Plate XXXVI, 2) are relics of the Persian period, nearly two thousand years later. The date of this egg-shell ware, of which many examples were found in the excavations of 1919, is thus now settled.

Mr. Woolley has for this year's exhibition carried out with his usual manipulative skill the restoration of the second 'markhor' goat or 'ram in a thicket', of gold, shell, and lapis-lazuli, found last year in a crushed condition like the other, and assigned to the British Museum. This result of his art is even finer than the first restored goat, assigned last year to Philadelphia, especially in respect of the head (Plate XIX). The restoration of these two objects has been a great success for Mr. Woolley's practical technique of conservation in the field. He has even essayed to do something with the sadly damaged rampant stag of copper (originally supposed to be silver), also found last year and assigned to the British Museum. It turns out to be in reality not one stag but two. Originally it was a group of two side-by-side with their forefeet resting on a group of water-plants: the two, lying one above the other, had been flattened and driven into one another so completely—and then oxydized together—that it has been found impossible to sunder them: also much of

one of the figures had corroded away. So we now see one body with the outer sides of two heads, with eyes of lapis-lazuli (Plate XXXVII, 3).  
H. R. H.

#### ANTIQUITIES FROM BADARI (AL-MOSTAGEDDA), 1928-29.

**D**URING July an exhibition of Egyptian antiquities discovered by Mr. Guy Brunton at Mostagedda in the Badari district during the season of 1928-29 was shown in the Egyptian sculpture gallery. These excavations are carried on under the auspices of the Trustees. The objects shown ranged from the earliest known Egyptian pre-dynastic culture to the Coptic period, covering the whole of Ancient Egyptian history. Most of the more important examples will be retained in the Museum collections, especially those of the period of the 'Pan-Graves' (Second Intermediate Period), which has hitherto not been well represented here. An important object of the XIIIth Dynasty is a copper axe bearing the name of king Neb-ma'at-Ra' I, hitherto known only from his occurrence in the Turin List of Kings.  
H. R. H.

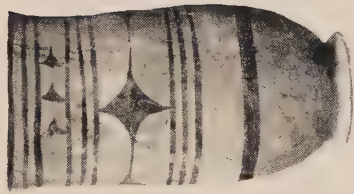
#### DR. CAMPBELL THOMPSON'S EXCAVATIONS AT NINEVEH, 1929-30.

**I**N July there was opened in the Nimrūd Gallery a temporary exhibition of objects obtained during the winter of 1929-30 from Kuyūnjik (Nineveh) by Dr. R. Campbell Thompson and Mr. R. W. Hutchinson, who excavated there with the aid of funds furnished by the bequest of the late Miss Gertrude Bell, by the Percy Sladen Memorial Fund, the Society of Antiquaries, Sir Charles Hyde, and other donors. The cases contain an interesting collection of cuneiform tablets, Roman and Parthian coins, painted pottery, inscribed and painted bricks, beads, and early instruments of flint and obsidian. The exhibition will remain open during the autumn.

C. J. G.

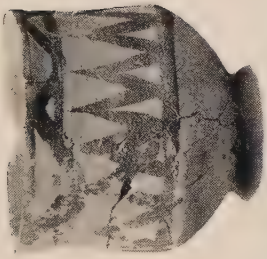
#### RECENT PUBLICATIONS

**I**TALIAN medals of the Renaissance are of the first importance from the point of view of art and of iconography, but no cata-



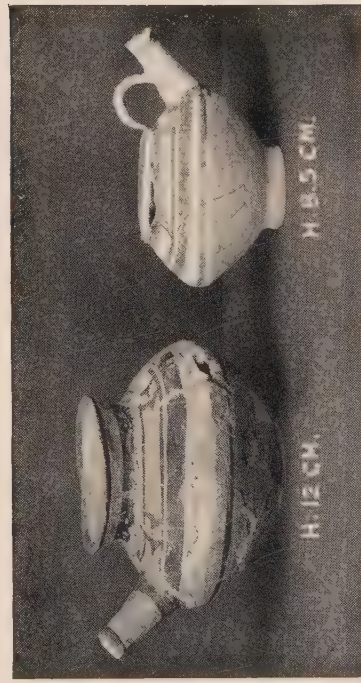
H. 19.7 CM.

1



H. 11.2 CM.

2



H. 12 CM.

3

H. 8.5 CM.

4



H. 25.5 CM.

5

# XXXVIII. OBJECTS FROM UR

1-4. Pottery of period immediately after the Flood. 5. 'Jemdet Nasr' Vase.





logue has so far been produced of the fine collection in the Museum, though the *Guide to the Exhibition and Select Italian Medals of the Renaissance* (1915) have served to make known the more remarkable pieces. The *Corpus of Italian Medals of the Renaissance before Cellini*, by G. F. Hill, which the Trustees have recently issued, is a monumental work with a far wider scope than is possible even for a Museum catalogue. Begun as a private enterprise, it has been adopted by the Trustees and appears as an official publication—the most important that has been issued for a long while. It embodies all known medals of the period whether in the Museum or in other collections, public or private. The arrangement is, where possible, by artists and schools; each piece is described in detail, annotated and illustrated in the best specimen available whether in the Museum or not, other examples known to the compiler being also cited. The work, for which a special inscription fount has been cut by the Clarendon Press, is in two folio volumes, one of text provided with copious indexes, the other containing 201 collotype plates, and the price is seven guineas.

\* \* \* \* \*

THE sixth part of the great *Catalogue of Books printed in the XVth Century now in the British Museum*, originally projected and conducted by Dr. A. W. Pollard and now carried on by Mr. V. Scholderer with the assistance of Mr. L. A. Sheppard, has recently appeared. Two parts have already been devoted to Italian incunabula, and it was hoped that a third would complete them. This, however, has proved impossible, and the present part is restricted to those towns (other than Genoa) into which printing was introduced in the years 1470 and 1471. These towns are eight in number, the most prolific being Florence and Milan. Mr. Scholderer's introduction summarizes the history of these presses, and their types are illustrated by nearly 250 facsimiles on 31 plates. The part which will conclude the Italian section of the Catalogue and provide an index to it is far advanced in preparation, and it is hoped to carry it through in spite of the competing claims of the new edition of the General Catalogue.

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IN 1907 Mr. Montague Guest presented to the Museum a collection of badges, passes, and similar tokens, the gathering of which had been his hobby. He inherited the collector's instinct from his mother, Lady Charlotte Schreiber, and in him it took this rather unusual form. A condition of the gift was that a catalogue should be published, and after some delay caused by the War and the pressure of other work, this pledge has now been redeemed. The Catalogue, which has been compiled by the staff of the Department of British and Mediaeval Antiquities, enumerates 1,565 items, classified under headings, of which the principal are Theatres, Concerts, Other Houses of Entertainment, Gardens Parks and Spas, Clubs and Societies, Inns, Museums, and so on. It represents a pleasant byway of antiquarianism rather than one of its more important high roads.

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AN agreement has been made with the Treasury on the subject of Treasure Trove, whereby, when once a find of coins or other objects of gold or silver has been duly declared to be Treasure Trove, the disposal of the find and the remuneration of the finder will be administered (of course ultimately under Treasury authority) by the British Museum. The intention is to expedite procedure and to secure that the finder shall receive the full value of his find. The present position of the law and practice of Treasure Trove has been set out by Mr. G. F. Hill in a paper read to the Society of Antiquaries, reprints of which have been put at the disposal of the Museum, and can be purchased for sixpence.

\* \* \* \* \*

EARLY in January an exhibition of Persian Art will be arranged in the Exhibition Gallery of the Department of Prints and Drawings, to synchronize with the exhibition at Burlington House. Not only paintings and illuminated MSS. will be included, but also examples of Persian ceramics and metal-work of various periods. In this connexion several reproductions of Persian paintings, in post-card and larger forms, are in preparation.



THE exhibition of English Illuminated MSS., which has attracted much attention during the summer, was withdrawn towards the end of September. When the ordinary exhibition of illuminated MSS. is reinstated, it will probably be found necessary to cover them with opaque screens (as indicated in the last number of the *QUARTERLY*), since some of them are found to be suffering from exposure to light.

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SEVERAL additions have been made to the series of coloured reproductions from illuminated MSS. suitable for use as Christmas cards. They include two sets, of six cards each, from two French manuscripts of the first half of the fifteenth century, and four cards in small folders.





# THE BRITISH MUSEUM QUARTERLY

## IT IS PROPOSED TO ISSUE

each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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## RECENT PUBLICATIONS

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: Text, pp. xvii + 371, and 201 plates. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1 + 301 (599-899), with 31 plates of facsimiles (xlii\*-lxxii\*).

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CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: Vol. I, Part I, Prehellenic and Early Greek. By F. N. PRYCE, M.A., F.S.A. Pp. viii + 214, with 43 plates and 246 figures in text. 18s.

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SCARABS, by H. R. HALL. Pp. 16, with 4 plates and 33 figures in text. 1s.

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HOW TO OBSERVE IN ARCHAEOLOGY. Second edition. Pp. 120. 2s. 6d.

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PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, Mus.Bac. Pp. x + 278. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv + 384. 15s.

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